

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
APRIL-MAY NINETEEN THIRTY-SEVEN



"BRAVE BULL" OR "A PICADOR GORED BY A BULL," LITHOGRAPH BY FRANCISCO GOYA, SPANISH, 1746-1828. THE CLARENCE BUCKINGHAM COLLECTION.

VOLUME XXXI

NUMBER 4

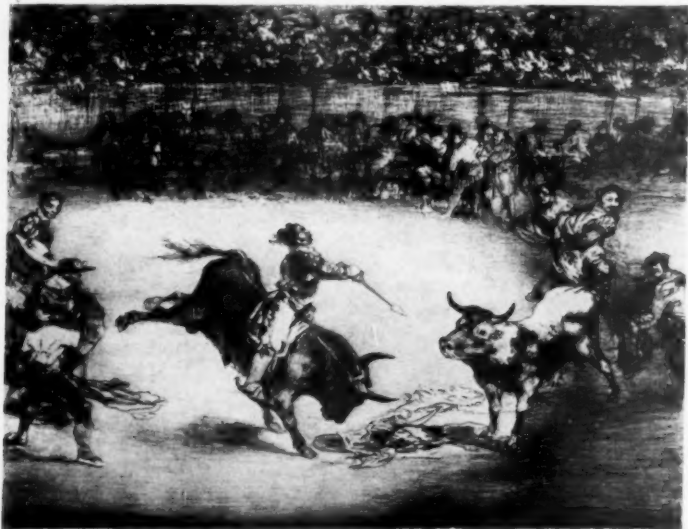
THIS ISSUE CONSISTS OF THREE PARTS OF WHICH THIS IS PART I

FOUR LITHOGRAPHS BY GOYA

NOTABLE among the recent accessions to the Clarence Buckingham Collection are these four lithographs, "The Bulls of Bordeaux,"¹ by Francisco Goya. Anticipatory of the artistic innovations of the latter half of the nineteenth century, they show Goya experimenting in a mode and using a process which advance him far beyond the period

twenty years later,² yet in this series he has so used it that even such a master as Daumier had nothing to add to his technical proficiency.³

It has been reported that Goya as a young man earned his way to Italy by bull fighting.⁴ Certain it is that he was perfectly familiar with and passionately fond of the sport. About 1815 he executed a



"THE CELEBRATED AMERICAN MARIANO CEBALLOS," LITHOGRAPH BY GOYA, ONE OF THE SERIES, "THE BULLS OF BORDEAUX." THE CLARENCE BUCKINGHAM COLLECTION.

into which he was born. Lithography, which was invented in 1798, could not have been learned by Goya until some

series of plates in etching and aquatint,

² August L. Mayer, *Francisco de Goya*, Munich, 1923, 131 (Eng. trans. London, Toronto, 1924, 103-104).

³ Goya set the stones on an easel and worked in painter fashion with long crayons which he used like brushes, stepping back and forth to judge the effect, Delteil, *opus cited*, preface to "Les Taureaux, dits de Bordeaux."

⁴ Mayer, *opus cited*, 6 (Eng. trans. 5-6).

¹ So-called because they were made in 1825 during his retirement in that city. He was seventy-nine years old and nearly blind, so that he had to work with a magnifying glass. The edition published by Gaulon was limited to one hundred impressions from each stone, the stones subsequently being destroyed. See Loys Delteil, *Francisco Goya*, Vol. II, Paris, 1922, preface to "Les Taureaux, dits de Bordeaux."

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"The Tauromachia,"⁸ which provided a pictorial history of the art of bull fighting from its Moorish beginnings in the open country to its final development as the Spanish national pastime. In the thirty-three published and four unpublished plates of the set, Goya rendered the intricacies of fleeting action with a truth which photography has substantiated, foreshadowing

to localize setting either as in the country or within a crowded arena. In every instance he remembers that his work is illustration and as such he keeps it flat design with the action for the most part confined to one plane. Quite different is his purpose in "The Bulls of Bordeaux." In these four lithographs his intent is to recreate the drama of the sport as it affected



"SPANISH ENTERTAINMENT," LITHOGRAPH BY FRANCISCO GOYA, SPANISH, 1746-1828.
THE CLARENCE BUCKINGHAM COLLECTION.

the struggle of the Impressionists to hold time in its passage.

In "The Bulls of Bordeaux," Goya, whose art was a steady progression from formality to freedom, has taken an even longer step into the nineteenth century by his effort to render the totality of the scene in its emotional as well as its visible content. Throughout the "Tauromachia" he isolates the movements whose demonstration is his concern. His figures are limited to those necessary to the action. His composition with slight variations follows a regular scheme of horizontal division giving the effect of a stage scene against a backdrop, which, when not blank, serves

participants and spectators alike. His composition, no longer defined by horizontal planes, assumes a circular movement with resultant illusion of the depth of the actual scene.

First in the series is "The Celebrated American Mariano Ceballos"⁹ in which the toreador mounted on a plunging bull advances, short lance in hand, towards the waiting bull. There is a painting⁷ of the

⁸ Delteil, *opus cited*, 286.II. 310 x 405 mm., printed surface. This as well as the others of the set is from the collection of Henri Rossier. Mariano Ceballos, also known as "The Indian," was one of the greatest bull fighters of Goya's time. Goya has pictured him in Plates 23 and 24 of the "Tauromachia" and perhaps in one of the unpublished plates to that set (Delteil 266).

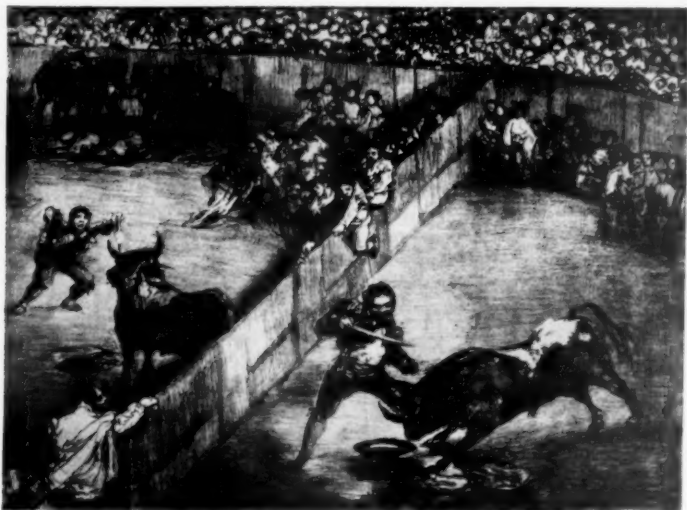
⁷ Mayer, *opus cited*, No. 666a (repr. Pl. 279), now in a private collection in Cologne.

⁸ Delteil, *opus cited*, 224-267.

same subject which is probably earlier than the lithograph. Whereas in the painting the figures circle from right to left with the rhythm broken by the counter movement of goaded bull and rider, in the print that agitated pair carry the rhythm with them in a circle from left to right. The composition of the latter has been simplified, the figures brought closer to-

the arena, he gives here a complete circle by drawing his figures into a ring in the center of which are four bulls, one of which tramples over a fallen toreador. From this main focal point, the eye travels outward to other points of interest upon the circumference, chief of which is the bull goring a man in the foreground.¹⁰

The last of the series "Bull Fight in a



"BULLFIGHT IN A PARTITIONED ARENA," LITHOGRAPH BY GOYA.

gether for heightened concentration upon the contest.

The second of the lithographs, "Brave Bull" or "A Picador Gored by a Bull"⁸ repeats the main action of a painting now in The Toledo Museum of Art. Again as in the "Mariano Ceballos" the print improves upon the painting in dramatic intensity and realism.

In the third lithograph of the set, "Spanish Entertainment,"⁹ Goya presents all that the eye can encompass without sacrificing the unity of his composition. Where before he has shown but a segment of

"Partitioned Arena"¹¹ recalls in a greatly simplified form the composition of the "Bull Fight" in the Metropolitan Museum, which was painted about 1810.¹² Again the lithograph has the greater force. Unity is achieved in the divided composition by a nice balancing of the groups on either side of the barrier and by joining them within the outer circle of spectators.

DOROTHY STANTON

⁸ Delteil, *opus cited*, 287.II. 310 x 412 mm. printed surface.

⁹ Delteil, *opus cited*, 288.II. 300 x 410 mm. printed surface.

¹⁰ In "The Bull Fight" belonging to Mr. Arthur Sachs, painted at Bordeaux, 1827-28 (Catalogue, "A Century of Progress Exhibition of Painting and Sculpture," The Art Institute of Chicago, June 1-Nov. 1, 1933, No. 162, repr. Pl. XXXI), Goya has used this same incident of a man being gored as a minor focal point in a circular composition.

¹¹ Delteil, *opus cited*, 289. 304 x 413 mm. printed surface.

¹² Mayer, *opus cited*, No. 659.

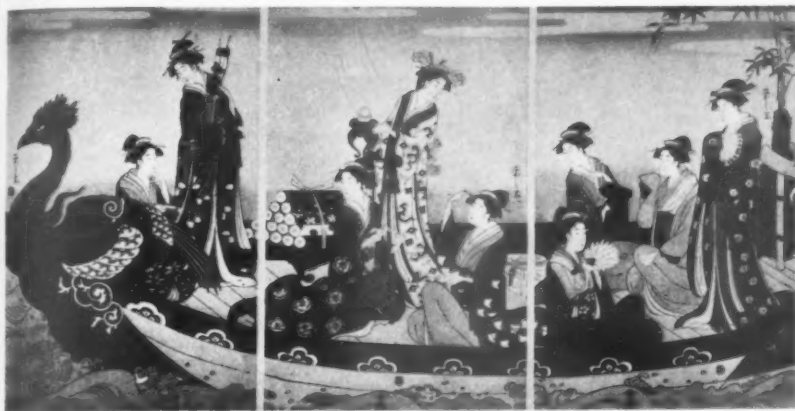


FIGURE 1. "THE TREASURE BOAT," WOOD-BLOCK PRINT BY HOSODA EISHI, JAPANESE, DIED 1829. LENT BY MR. GAYLORD DONNELLEY.

TWO EXHIBITIONS OF JAPANESE PRINTS

FOR many years the Art Institute has had the privilege of hanging a selection of Japanese prints from the famous collection of Clarence Buckingham and at present one of the most delightful groups is on view in Gallery H5. It consists of over forty designs of flowers and birds by the noted landscape artist and nature-lover, Ichiryūsai Hiroshige. In the adjoining Gallery H9 there is an additional group of Japanese prints from another famous Chicago collection also known throughout the world for its high quality. This collection, assembled by the late Mrs. George T. Smith, is now generously lent to the museum for a few more months by Mr. Gaylord Donnelley.

It is a very happy circumstance that all of the prints now on exhibition are examples not included in the Buckingham Collection, so that many surprises await visitors who have been in the habit of studying the Japanese prints shown in the past. The Smith Collection includes prints of all periods and is arranged so that one may begin with the "primitives" and see the development from hand-colored prints, made with one block only, to the perfected examples printed in many colors, coming into full beauty under Harunobu, Shunshō,

Koryūsai, and Kiyonaga. Among the choicest and most beautiful of the designs in this room are two prints by Harunobu, "Lovers Meeting at the Well" and "Choosing a Chrysanthemum," both probably made in the year 1765. Two sheets from a triptych by Shunman show the very refined qualities of this rare artist. The subject is "A Kyōkū-Sui Party," that is the winding-water-game wherein sake cups are set afloat on a stream and each player endeavors to compose an ode before his cup reaches him. This is one of the rarest of Shunman's prints; only one or two copies of the complete set of three are known in the world. From several triptychs by Utamaro, Eishi, and Toyokuni, the "Treasure Boat" by Eishi has been chosen for illustration as a most striking and handsome example of Ukiyo-e art in the late eighteenth century, a fanciful representation of the treasure boat of the Seven Gods of Good Fortune, here represented by beautiful young women. (Figure 1.)

The *Kachō*, "Flower and Bird" prints by Hiroshige, from the Clarence Buckingham Collection, are altogether different in subject matter from the foregoing. They represent the height of print designing in the middle nineteenth century when



FIGURE 2. "IVY AND BULLFINCH," WOOD-BLOCK PRINT BY ICHIRYŪSAI HIROSHIGE, JAPANESE, 1797-1858. THE CLARENCE BUCKINGHAM COLLECTION.

there was a sharp decline in the quality of drawings of figure subjects. Hokusai and Hiroshige brought new life into the world of prints with their landscapes and studies of nature, and in the flower and bird prints that both of these artists made, one sees an amazingly close observation of the subjects. Hiroshige almost always preferred the serene and quiet aspects of nature in his landscapes. Here too in this world of flowers, he captures serene and happy moments, swaying boughs of blossoms, fleeting moments of full bloom when the flowers are gently moved by the wind, or sought out by a tiny warbler who stops for a minute to swing upon a hanging branch.

On many of these prints the little seventeen syllable poem which inspired the artist is inscribed in running script, beautifully written to harmonize with the lines of the design. In some instances Hiroshige used well known odes and often the same poem inspired him to draw two or three different interpretations. Some of these poems may be translated but most of them are so full of allusion that only a literal reading can be attempted. A suggestion of the meaning of the inspiratory ode is given on the labels in the exhibition when possible. One of the most sensitive designs in the whole group is the weeping cherry and the warbler, generally called by us the nightingale (Figure 3). The seventeen syllable ode, which is compressed to the utmost, defied translation in poetic form, but reads literally:

O uguisu,—taxes,—
Two sho, five go—

These last are measures used for rice and in the days of Hiroshige taxes were paid in rice—thus the underlying idea expressed is:

O nightingale! sing
even to the poor who pay the
humblest taxes.¹

This tiny poem naturally awakened inspiration in Hiroshige who so often in his landscapes shows the deep feeling for

¹ L. Ledoux, *Descriptive Catalogue of Exhibition of Japanese Landscape, Bird, Flower Prints and Surimono by the Grolier Club*, N. Y., 1924, p. 51.

nature shared by even the humblest peasant in Japan. The uguisu is generally associated with the plum as the harbinger of spring, singing as he does when the ice cracks, and the water begins to gurgle in the bamboo flumes. This combination appears over and over again in Hiroshige's prints as do other well known associations such as the sparrow and camellia, the wistaria and the swallow, and the hydrangea and the kingfisher. The pine is combined with brilliant and haughty parrots or with gorgeous pheasants but it is most poetically used in the print of a little sleepy owl perching quietly on a pine branch with a crescent moon in the sky beyond. He perfectly illustrates the charming poem:

"Blissful sails the owl in his moonboat three nights old; yea, and the pine-boughs wind swept, are harps, but sounded alas, for ears unhearing."²

It is interesting to compare two copies of the same design in different colorings as may be done in the much desired print of the white egret descending among iris. According to the poem "white egrets are coming down to the rice-fields like thousands of snow flakes gently falling." One print is done almost entirely in blue, with a blue green used on the leaves, the other has lavender iris and a tinge of light violet over the top of the composition.

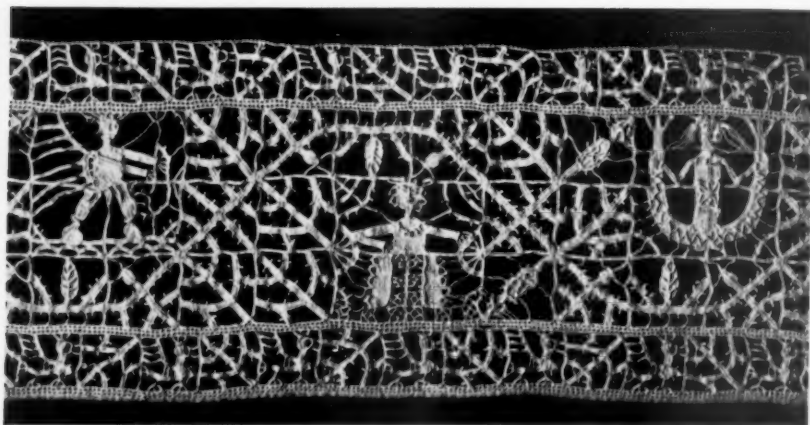
Many of these prints were made early in Hiroshige's life between the years 1832 and 1834 when he was in his early thirties. He had already developed a wonderful versatility and the power to seize upon the essential elements of each plant and each bird to characterize them and present them as fleeting pictures. No interpretation could be more brilliant than the bullfinch hanging head downward on the reddened ivy branch (Figure 2). It does not seem to be a static thing, nor one created by an artist, but a living, swaying plant which the bird moves before our very eyes. This group of prints will remain on view through the spring months in Gallery H5.

HELEN C. GUNSAULUS

² *Ibid*, p. 57.



FIGURE 3. "WEEPING CHERRY AND WARBLER,"
PRINT BY ICHIRYŪSAI HIROSHIGE, 1797-1858.
THE CLARENCE BUCKINGHAM COLLECTION.



NEEDLE LACE BAND, ITALIAN, EARLY SEVENTEENTH CENTURY. THE DESIGN INCLUDES A SIREN AND FIGURES. THE ANNA BLAKESLEY BLISS COLLECTION.

AN OUTSTANDING EXHIBITION OF LACE

THROUGH the courtesy of Miss Frances Morris, the Anna Blakesley Bliss Collection of Laces is now on exhibition in the galleries of the Allerton Wing. It is the most important and comprehensive collection of fine laces ever shown at the Art Institute and includes examples from eleven lace-making countries and covers the period from the sixteenth to the twentieth century.

Space prevents notes upon the various types of lace such as, the ecclesiastical, the domestic and the personal, but since interesting comparisons can be made between lace as a technical product and lace as a part of a painted portrait in important canvases in our galleries, the personal type is somewhat stressed in this article.

Lace, as we know it today, was first made at the end of the fifteenth century, and in the centuries that followed, became indispensable as decoration of fashionable apparel for both men and women. Head-dresses, neckwear, sleeve ruffles, boot tops, shoe roses, skirt flounces, etc., were very popular when made of or edged with lace.

Styles of lace varied to meet the demands of the changes in costumes. The heavy laces of Italy which reached the height of

their popularity in the seventeenth century, were meant to be used ungathered. The "Portrait of a Man" (connected with the Genoese school) in the Martin A. Ryerson Collection shows this type of lace on the collar and cuffs.

According to Rucellai's diary, 1613, Anne of Austria, Queen of France and mother of Louis XIV, "was dressed in black with a most magnificent collar of Genoese point" as she dined in public in her Parisian palace. That Marie de Médicis owned a handkerchief of Genoese point, is recorded in the wardrobe accounts of 1646.

Costumes of the eighteenth century called for laces of a lighter variety, which could be shirred into ruffles of every kind, and the beautiful products of the French and Flemish needles and bobbins attained great popularity. The Bliss Collection contains a fine pair of *Engageants* as the sleeve ruffles of the eighteenth century were known, and the manner in which these were worn is shown in our portrait of "Mother and Child" by Ralph Earl. Also of this period on exhibition are numerous edges and flounces, and a handsome pair of "quilles" that were used vertically on the skirts of fashionable ladies.

Lace as an adornment of masculine attire is shown in our portraits of "Washington" by Gilbert Stuart and "Brass Crosby, Lord Mayor of London" by John Singleton Copley. Both gentlemen are depicted wearing lace cravats and ruffles of lace falling over the hands.

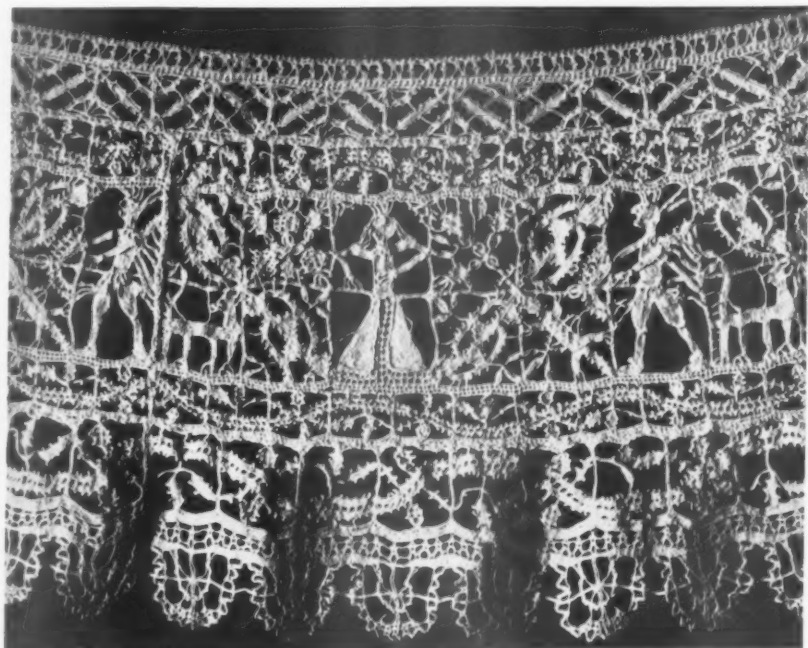
With the widening hoops and the desire for airy and ethereal feminine costumes in the nineteenth century, laces of a very light and exquisite texture were used for flounces, shawls, scarves, headdresses, etc. This demand brought the laces of Flanders into favor, sharing popularity with the French products. There are numerous good examples of both French and Flemish laces in the collection, which probably adorned costumes of ladies of this period.

Portraits showing this use of lace are, "The Actress Consuelo" by Ignacio Zuloaga, in which she wears a lace shawl and

many ruffles on her wide skirt; that of "Mrs. George Hallett" by Chester Harding, with a double ruffle of lace at her neck, and "A Woman in Gray" by William Orpen, with a lace shawl. There are several shawls of various types and styles in the Bliss Collection, including the triangular, circular and long shapes of bobbin and machine-made varieties.

Two pieces in the exhibition can be traced to royalty. One is the narrow, fine piece of Brussels needle-lace which belonged to the Empress Eugénie of France. It is very simple in pattern and exquisite in execution.

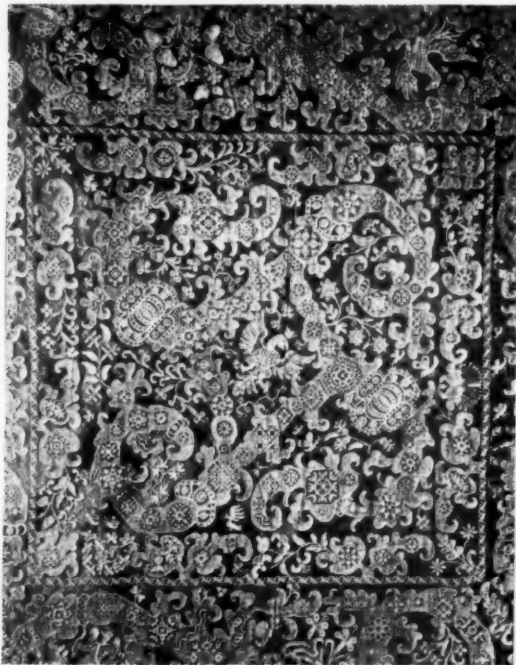
The second piece is the exceedingly rare and interesting border for a collar which was made in Devon, England, for the marriage of King Charles II and Catherine of Braganza. It is dated 1661, the year in which the marriage was planned, but



NEEDLE LACE COLLAR, ITALIAN SEVENTEENTH CENTURY. INCLUDED IN THE LOAN OF FINE LACES IN THE ANNA BLAKESLEY BLISS COLLECTION.

the English fleet was delayed by contrary winds and occasional battles, so did not reach its destination until the spring of the following year, 1662, when the actual marriage took place. The design of the lace shows the royal crown of England with fleur de lys, crosses, and Prince of Wales feathers. The inscription on the crowns are "Carolus rex," "Vive le Roy," "C. B. Baronet" and "C 1661 B," these last being the initials of Queen Catherine of Braganza. The crowns are surrounded with an entwined pattern of the rose of England and twisting boughs of an oak with leaves and acorns.¹ BESSIE BENNETT

¹ Illustrated in *The Bulletin of the Needle and Bobbin Club*, XII (1923), Number 2, pp. 3-9.



DETAIL OF FILET LACE SQUARE, SARDINIAN, (?) SEVENTEENTH-EIGHTEENTH CENTURIES. THE PATTERN IS MADE UP OF FIGURES OF ACTEON, CUPID, ST. GEORGE AND THE DRAGON, THE SEVEN-HEADED BEAST OF THE APOCALYPSE, AN HERALDIC EAGLE, BUTTERFLY AND LINKED HEARTS. THE ANNA BLAKESLEY BLISS COLLECTION.

WATER COLOR EXHIBITION

AN EXTENSIVE group of five hundred and thirty-seven water colors, gouaches, pastels, paintings in tempera, and drawings in many media make up this year's international exhibition, one of the liveliest exhibits that the Institute has arranged for many seasons. Seventeen countries are represented, including large groups from France, England, Germany, and Mexico, as well as a splendid and diverse showing of American work.

Three artists are featured. Pastel portraits by William Cotton (many of them published in *Vanity Fair*) of famous contemporary

Americans and delightfully humorous water colors by Walt Louderback, chiefly of French subjects, are shown in special galleries, while fifteen examples by Pablo Picasso hang in the Spanish section.

Four prizes were awarded: The Watson F. Blair Prize of six hundred dollars, as a purchase, to Peter Hurd (American) for his tempera painting, "El Mocho," a vigorously realistic work representing a New Mexican type. The second Watson F. Blair Prize of four hundred dollars, as a purchase, to Vilmos Aba-Novak (Hungarian) for his tempera painting, "Cattle Market." This panel, by the leading Hungarian artist, is characteristic of his gay, patterned approach. The William H. Tuthill Prize of one hundred dollars for a work in pure water color awarded to William R. Hollingsworth, Jr. for his deft impression of negro life in Mississippi, "Siesta." The Town and Country Arts Club of Chicago Prize of one hundred dollars for a work in pure water color by a Chicagoan went to Norman B. Wright for his broadly brushed and strongly colored "Along the River."

L. EARLE ROWE

1882-1937

The Art Institute notes with sorrow the death of L. Earle Rowe, Director of the Museum of the Rhode Island School of Design, Providence, Rhode Island. Mr. Rowe, who was nationally known for his work in art and archaeology, was educated at Brown University, served on the staff of the Boston Museum of Fine Arts and undertook studies of an archaeological nature in Rome and Egypt. In 1912 he became Director of the Rhode Island School of Design, a post which he held until 1928 when he became Director of the Museum.

Mr. Rowe made the Museum in Providence a vital center of art in all of New England. Possessed of taste and extraordinary energy, he was particularly concerned with problems of art education. Many of the finest objects in the collection he found personally, for he possessed a remarkable combination of wide knowledge and enthusiasm. His example contributed much to the way in which a school and art museum can function significantly in the life of the community and he will be greatly missed, not only in his own city but throughout the United States.

A NEW SETTING FOR
DECORATIVE ARTS, 1937

A SECOND development in the work of modernizing the Decorative Art galleries was undertaken last summer and is now open to the public.¹ One entire wing has been equipped with new ceilings in place of the inadequate skylights, and new ceiling-lights have been installed, together with ventilation units, the latter so cleverly concealed that they are not stressed as technical necessities.

The large entrance gallery (H 3) has long been handicapped by an unfortunate terminal staircase. By removing the most conspicuous features it has been possible to remodel the steps to proportions suitable

¹ See *Bulletin of The Art Institute of Chicago*, XXX (1936), 5-6.



"EL MOCHO," TEMPERA PAINTING BY PETER HURD, AMERICAN, 1904-. AWARDED THE WATSON F. BLAIR PRIZE IN THE SIXTEENTH INTERNATIONAL WATER COLOR EXHIBITION AND ACQUIRED THROUGH THIS PRIZE FOR THE ART INSTITUTE.

to this important gallery, and the introduction of a metal balustrade has achieved an open effect that is most attractive.

Where the steps converge in the center, there is a large wall space—an ideal setting for a large tapestry. There, one of the most valuable gifts of the Antiquarian Society, the Verdure tapestry of Tournai discussed in a recent *Bulletin*,² has been hung in this place of honor. The cases housing our oldest treasures—metal work, ivory, alabaster and rock crystal—have been relined with white and the exteriors given a coat of enamel paint, with a most harmonious result.

In addition to these galleries, Mr. Robert Allerton has had a modern ceiling and lights put in the third gallery (M 4c) which houses important architectural details, such as the carved over-mantle by Grinling Gibbons and the Christopher Wren pulpit from Zoar Chapel.

B. B.

² *Bulletin of The Art Institute of Chicago*, XXX (1936), 63-5.

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"CATTLE MARKET," TEMPERA PAINTING BY VILMOS ABA-NOVAK, HUNGARIAN, 1894.—AWARDED THE WATSON F. BLAIR PURCHASE PRIZE OF FOUR HUNDRED DOLLARS IN THE SIXTEENTH INTERNATIONAL EXHIBITION OF WATER COLORS.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

APRIL-MAY, 1937

VOL. XXXI NO. 4

SPRING PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

A. A CLINIC OF GOOD TASTE

Practical answers to problems of home decoration and the uses of the Fine Arts.

DUDLEY CRAFTS WATSON. MONDAYS, 2:30 P.M. Fullerton Hall.

- APRIL 5—The Perfect Living Room. 12—Art in Home Dining. 19—Why a Recreation Room and How to Do It. 26—Pictures and Sculptures for the Modern Home.
- MAY 3—Color Schemes for the Summer Home. 10—Color Schemes for the Garden and for Summer Wear. Mrs. James Cady Ewell.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 to 7:45 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at a nominal cost. Through May 10.

C. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

GEORGE BUEHR. TUESDAYS, 12:15 NOON.

- APRIL 6—The Clarence Buckingham Collection. 13—The Albert H. Wolf Memorial Collection. 20—Modern German Prints. 27—Etchings by Anders Zorn.
- MAY 4—Sixteenth International Exhibition of Water Colors. 11—Review of the Year's Exhibits and Accessions.

D. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 to 12:00 NOON. Fullerton Hall.

Mr. Buehr. This class continues the work of the past years, but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson. Through May 14.

E. ART PILGRIMAGES

DUDLEY CRAFTS WATSON. FRIDAYS, 2:30 P.M. Fullerton Hall.

- APRIL 2—Painters of Mountains and the Sea. 9—Painters of Canada and Mexico. 16—Painters of Flowers and Gardens. 23—The Making of a Collection. Mrs. Walter S. Brewster. 30—Ten Great American Artists.
- MAY 7—The National Gallery of London. Eugène Croizat. 14—From Greco-Roman Portraits to Raphael. Eugène Croizat.

F. GALLERY TALKS ON THE CURRENT EXHIBITIONS AND THE PERMANENT COLLECTIONS

DUDLEY CRAFTS WATSON. FRIDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

- APRIL 2—The Foreign Painters in the Sixteenth International Water Color Exhibition. 9—Noted American Painters in the Sixteenth International Water Color Exhibition. 16—Water Colors in the Permanent Collection. 23—Realism in Water Color Painting. 30—The Butler Collection of Paintings by George Inness.
- MAY 7—Paintings by Monet in the Permanent Collection. George Buehr. 14—Sixteenth International Exhibition of Water Colors. George Buehr.

FRIDAY AFTERNOON TEAS FOR MEMBERS

Following the Friday afternoon lectures in Fullerton Hall during the month of April, a special tea for members will be served in the Mather Tea Room at 25c. Members of the staff will receive informally and introduce artists and other persons of interest to the art world.

SUNDAY AFTERNOON TRAVEL LECTURES

DUDLEY CRAFTS WATSON (unless otherwise stated). 3:45 P.M. Fullerton Hall.

Members, the immediate family, and out-of-town visiting guests admitted free. Members' guest cards not accepted at these lectures.

Public Admission Fifty Cents

- APRIL 4—Venice. 11—Austria and Hungary. 18—New Zealand. Miss Bathe Stewart. 25—American Indian Dance Recital. Reginald and Gladys Laubin.
- MAY 2—Burma—Southern India. Mrs. Carter H. Harrison. 9—The Rome of Augustus After 2,000 Years. Clara Louise Lake.

SUMMER PROGRAM ARRANGED BY DUDLEY CRAFTS WATSON ASSISTED BY GEORGE BUEHR, FREE TO MEMBERS

A SKETCH CLASS FOR CHILDREN OF MEMBERS

TUESDAYS, 10:00 TO 12:00 NOON.

- JUNE 22 through August 30. When Mr. Watson or Mr. Buehr are not present, the class will be taught by a visiting artist. Sketching materials at the door at 10c.

A SKETCH CLASS FOR ADULT MEMBERS

FRIDAYS, 10:00 TO 12:00 NOON.

- MAY 21 through September 10. Visiting artists will occasionally teach in place of Mr. Watson or Mr. Buehr. Sketching materials at the door at 10c.

ART DAY FOR MEMBERS. THE FOURTH FRIDAY OF EACH MONTH DURING THE SUMMER

May 28, June 25, July 23, August 27.

- 12:15—A Gallery Promenade of the Summer Exhibitions.
2:30—A Lecture in Fullerton Hall by a Distinguished Visiting Artist Lecturer.
4:00—Members' Tea (25c in Mather Tea Room) to meet visiting artists.

These summer art days will be conducted by members of the staff assisted by noted visitors.

PAINTING A PICTURE

A Demonstration of Picture Making

THE SECOND TUESDAY OF EACH MONTH DURING THE SUMMER AT 2:30 P.M.

June 8, July 13, August 10.

A noted painter will paint a picture before the audience in one hour. The painter invited for each demonstration will be announced by the press in advance.

*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND
FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS

SATURDAYS, 1:15 TO 2:05. MR. WATSON assisted by MR. BUEHR.

- APRIL 3—How to Draw Animals (Demonstration). 10—Great Animal Pictures. (Stereopticon). 17—Spring and the Artist (Demonstration). 24—Great Pictures of Spring (Stereopticon).
- MAY 1—A Sketch Class From the Model. (Materials 10c at the door.) 8—How the Masters Sketched (Stereopticon). 15—Summer Sketching (A Demonstration).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively. Saturdays 10:30 A.M., and Mondays, 4:00 P.M., a twelve weeks term.

FALL PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON
FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson.)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

A. A CLINIC OF GOOD TASTE

DUDLEY CRAFTS WATSON. MONDAYS, 2:30 P.M. Fullerton Hall.

- SEPTEMBER 13—Color Rules and How to Use Them. (The first of five lecture demonstrations on Color in the Home.) 20—The Use of Red, Orange and Brown in the Home. 27—The Use of Green and Blue in the Home.
- OCTOBER 4—The Use of Yellow and Purple in the Home. 11—The Use of Black, White and Gray in the Home. 18—Speaker and Subject to be Announced. 25—Speaker and Subject to be announced.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 7:30 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at a nominal cost. September 13 to December 13.

C. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

GEORGE BUEHR. TUESDAYS, 12:15 NOON.

- SEPTEMBER 14—International Salon of Photography. 21—Pictorial History of the Art Institute. 28—Vacation Paintings by Members of the Sketch Class.

SOME CORRELATIONS WITH THE DECORATIVE ARTS

- OCTOBER 5—German Glass and Gothic Life. 12—The Story of Conquest in Faience. 19—Wedgwood and the Classic Revival. 26—The History of America in Pottery.

D. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 to 12:00 NOON. Fullerton Hall.

Mr. Buehr. This class continues the work of the past years, but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete Lesson. September 17 to December 17.

E. THE ENJOYMENT OF ART

DUDLEY CRAFTS WATSON. FRIDAYS, 2:30 P.M. Fullerton Hall.

(These lectures are presented with stereopticon reproductions in correct color by Miss Marion Butterwick and electrically recorded correlative music.)

- SEPTEMBER 17—Early Christian Art. Byzantine Mosaics to Giotto's Frescos; Greek Cantor Music to Palestrina and Gregory. (The first of seven lectures on the Old Masters of Painting, Sculpture and Music.) 24—Botticelli and Raphael, Mozart and Schubert.
- OCTOBER 1—Michelangelo, the Supreme Genius of the Renaissance; Beethoven and Strawinsky. 8—Leonardo da Vinci, the Intellectual; Johannes Brahms. 15—The Flemish Masters, van Eyck and Memling; Bach and Handel. 22—The Rhenish Masters, Cranach and Holbein; Haydn and Schumann. 29—Rembrandt van Rijn; Ludwig van Beethoven.

F. GALLERY TALKS ON THE CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS

DUDLEY CRAFTS WATSON. FRIDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

- SEPTEMBER 24—Promenade of the Summer Print Exhibitions. 24—Paintings of Chicago by Chicagoans.
- OCTOBER 1—Paintings by Frances Foy and Drawings by Elisabeth Telling. 8—Sculpture by David Brin and Paintings by Frederick V. Poole. 15—Our Spanish Masterpieces. 22—Portraits of Chicagoans. 29—Our Early American Portraits.

*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS

SATURDAYS, 1:15 to 2:05 P.M. MR. WATSON assisted by MR. BUEHR.

- SEPTEMBER 18—Review and Criticism of Summer Sketches. 25—Making an Autumn Picture (Demonstration).
- OCTOBER 2—Painters of Autumn (Stereopticon). 9—Sketch Class From the Model (Materials at the door 10c.) 16—Using the Figure in a Poster (Demonstration). 23—Posters by Europeans and Americans (Display). 30—Sketch Class From the Model (Materials at the door 10c.).

*Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays, 10:30 A.M., and Mondays, 4:00 P.M., a twelve weeks' term.

TRAVEL LECTURES—FRIDAY EVENINGS AT 8:00—REPEATED SUNDAYS AT 3:45 P.M.

Members and their immediate family and out of town guests admitted free. Members' guest cards not accepted on Sunday at these lectures. Admission on Sunday to the public 50c.

- SEPTEMBER 17 AND 19—The Bay of Naples. 24 and 26—Rome.
- OCTOBER 1 AND 3—Florence and the Hill Towns. 8 and 10—North Italy and Leonardo da Vinci. 15 and 17—Venice. 22 and 24—On the Danube. 29 and 31—Berlin.

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some given in the galleries, some illustrated with slides, will be given by Miss Parker. The following schedule will be offered from April 5 to June 12:

THE CURRENT EXHIBITIONS. MONDAYS at 11:00. Talks in the galleries on the current exhibitions. Single lecture 45 cents. Course of 10 lectures \$4.00.

THE ART INSTITUTE COLLECTIONS. MONDAYS at 6:30. During April and May the course will cover the nineteenth-century French painting galleries and American painting. Single lecture 35 cents. Course of 10 lectures \$3.00.

GREAT PERIODS OF INTERIOR ARCHITECTURE AND THEIR FURNITURE. TUESDAYS 6:30 to 8:00. A series of 10 lectures on the historic styles of domestic interiors and the furniture that goes with them. Illustrated with slides and the collections, themselves. Single lecture 60 cents. Series of 10 lectures \$5.00.

HALF-HOURS IN THE GALLERIES. WEDNESDAYS 12:15 to 12:45. Miss Parker and Miss Barsaloux. Short talks on the Institute collections offered at the noon hour for business people, and others interested. Single talk 15 cents. Series of 10, \$1.00. April 7—Portraits by Orpen and Zuloaga; 14—Vincent van Gogh; 21—Gauguin; 28—Toulouse-Lautrec; May 5—Matisse and Picasso; 12—Some other Twentieth Century French Painters; 19—American Colonial Painting; 26—Nineteenth Century American Painting; June 2—Modern American Painting; 9—Modern American Painting.

ADVENTURES IN THE ARTS—SECOND SERIES. THURSDAYS at 6:30. The Florence Dibell Bartlett Series of Lectures on various aspects of art. April 8—Rome; 15—Collections of the Metropolitan Museum, New York; 22—Raphael; 29—Collections of the Boston Museum of Fine Arts; May 6—London; 13—Collections of The Cleveland Museum of Art; 20—Paris. Intended primarily for those employed during the day. FREE in Fullerton Hall.

GREAT PERIODS OF INTERIOR ARCHITECTURE AND THEIR FURNITURE. FRIDAYS at 11:00. The same as the Tuesday evening course. Single lecture 45 cents. Course of 10, \$4.00.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or for a general survey, also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

TO PROSPECTIVE DONORS

Certain galleries in the Institute may be set aside as memorials and named after the person to be commemorated if endowed as follows:

1. In the Department of Paintings and Sculpture Memorial Rooms may be established upon the payment of sums ranging from \$50,000 to \$100,000 or more, depending on the size and location of the room set apart.

2. Memorial Rooms in the following departments: Prints and Drawings, Oriental Art, Decorative Arts, Classical Sculpture, etc., may be established upon the payment of sums ranging from \$25,000 to \$50,000 or more, dependent upon the size and location of the gallery.

3. Very small rooms and corridors may be designated as Memorial Rooms upon the payment of sums under \$25,000 according to the discretion of the Trustees.

4. Rooms or studios in the School of the Art Institute may be established as Memorial Rooms or Studios on the payment of sums ranging from \$10,000 to \$25,000 or more, dependent upon the size and importance of the room or studio so designated.

The Trustees of the Art Institute of Chicago announce the following: No collection of art objects accompanied by conditions respecting definite location or period of exhibition will be accepted by the museum.

EXHIBITIONS

January 15-July 1—The Anna Blakesley Bliss Collection of Lace. Lent by Miss Frances Morris. *Galleries A2, A3 and A4.*

January 20-June 1—Japanese Prints from the Collection of the late Mrs. George T. Smith. *Gallery H9.*

Rare examples of the outstanding masters, from the time of primitives through the eighteenth century.

February 1-May 16—Etchings by Anders Zorn from the Wallace L. DeWolf and Charles Deering Collections. *Gallery 13.*

A cross-section of Zorn's graphic achievement from the comprehensive collection in the Print Department.

February 1-May 16—Modern German Prints. *Gallery 14.*

A group of prints given from the Steuben Memorial Fund with additions from the Institute's own collection.

February 1-May 30—The Albert H. Wolf Memorial Collection. *Gallery 12.*

A collection of Nineteenth and Twentieth century French, English, and American prints with special emphasis on the work of Pennell, Brockhurst, Bellows, and Daumier.

February 1-May 30—Recent additions to the Clarence Buckingham Collection. *Gallery 18.*

February 1-June 15—Engravings by Martin Schongauer. *Gallery 16.*

Thirty-one engravings by this rare German artist whose technical advances made possible the work of Dürer.

February 18-April 14—Paintings of Still Life. *The Children's Museum.*

Illustrated with large color reproductions lent by The Ryerson Library.

March 18-June 7—The Sixteenth International Exhibition of Water Colors. *Galleries G52-G61.*

Water colors, drawings, monotypes, and pastels by leading contemporary artists of Europe and America. Special groups by William Cotton, Walt Louderback, and Pablo Picasso.

April 1-June 1—Flower and Bird Prints by Ichiryūsai Hiroshige. *Gallery H5.*

An unusually fine group of nature studies of all seasons.

May 1-September 15—New Acquisitions in the English Division. *Galleries L4 and L6.*

May 18-July 4—Napoleonic Prints. *Galleries 13 and 14.*

Lent by Colonel Robert R. McCormick from the collection formed by his father, the late Robert Sanderson McCormick, Ambassador to Russia (1902-1905) and to France (1905-1907).

May 27-July 5—Annual Exhibition of Work by Students of the School of the Art Institute. *Galleries G52-G60.*

June 1-October 1—Japanese Textiles from the Collection of the late Mrs. George T. Smith. *Gallery H9.*

Priests' robes illustrating a variety of weaves and decorative motives.

- June 2-October 1—Etchings of Landscape from The Clarence Buckingham Collection.
Gallery 18.
Selected landscapes from Rembrandt to Cameron.
- June 2-November 1—French Lithographs of the Eighteenth and Nineteenth Centuries.
Galleries 13 and 14.
Trends in French lithography from the Beginnings to Toulouse-Lautrec.
- June 10-October 4—Exhibition of Work done by Children in the Saturday Classes of the School of the Art Institute. *The Children's Museum.*
- June 17-October 12—English Prints of Wit and Humor. *Gallery 16.*
A robust presentation of English manners and customs of the late eighteenth century.
- July 6-November 1—Etchings by Daniel Chodowiecki. *Gallery 13.*
Little Prints of Modes and Manners by the famous German illustrator, whose style is based on that of his French eighteenth century contemporaries.
- July 6-November 1—Etchings by Wenzel Hollar. *Gallery 14.*
A cross-section of the varied work of the seventeenth century Little Master, who handled the etching needle with the precision of the graver.
- July 15-September 19—International Salon of Photography under the Auspices of the Chicago Camera Club. *Galleries G58, G59, G60.*
- July 15-October 31—Exhibition of work by Chicago Artists: Paintings by Frances Foy and Frederick Victor Poole; Drawings of Guatemala by Elisabeth Telling; Sculpture by John David Brzin. *East Wing Galleries.*
- July 15-October 31—Portraits of Chicagoans; Paintings of Chicago by Chicagoans. *East Wing Galleries.*
- July 16-November 1—English Aquatints of the Nineteenth Century. *Gallery 12.*
Landscape, sporting scenes, anecdotes of family life in multicolored views, which form a delightful picture of English customs.
- October 1-October 31—Exhibition of Work by The Photographic Society of America. *Galleries G58, G59, G60.*
- October 14-February 1—Etchings by Jacques Callot. *Gallery 16.*

IMPORTANT ANNOUNCEMENT

Through special arrangement with the Chicago Park District arrangement has been made for Members and patrons visiting the Art Institute on Sunday afternoons to park their cars *free* in the driveway in front of the Goodman Theatre. On Sundays the East Entrance to the Institute will be open and visitors may proceed directly from the parking space into Gunsaulus Hall, from which there is easy access to all parts of the museum.

RESTAURANT

The Cafeteria and Fountain, which serves beverages and light lunches, is open every day except Sunday from 9 to 5 o'clock. Members have 10% discount on ticket books.

GOODMAN THEATRE

SINCE there will be no special May copy of the *Bulletin*, this number contains the announcement of both the April and May plays in the Members' Series. It is suggested that Members interested in the performances take special note of this fact.

The April production, which will open on April 19 and play through April 26, with a matinée on April 22, is Philip Barry's play "Hotel Universe." Mr. Barry, at one time a "promising" young playwright, may no longer be described as quite young—but he has done a good deal to fulfil the promise, having become a leading member of a small group of American playwrights who specialize successfully in the writing of high comedy. "Paris Bound," "Animal Kingdom," "Tomorrow and Tomorrow" and "In a Garden," as well as "Hotel Universe" are ample witness to his skill, his thoughtfulness, his wit and humor.

The May production, the last play of the season in the Members' Series, is Sidney Howard's highly successful, "Lucky Sam MacCarver." By all standards of

classification it is a comedy but for one thing, but were this one thing stated it would give away an important moment in the play and as everyone knows suspense is the cream of the jest in the Theatre. When, however, yesterday's prize-fighter and today's night-club owner marries an aristocrat whose forefathers missed arriving on the "Mayflower" because they had come on an earlier boat, one has a situation in which anything might happen. The comedy and pathos of the play, which begin with the strange marriage of Sam and Carlotta, are due to the baffling contradiction between these two personalities. "Lucky Sam MacCarver" will be produced on May 24 and play through May 31, with a matinée on May 27.

The current play of the Children's Theatre is "A Midsummer Night's Dream," written by Shakespeare when he was young and merry, and specially arranged for children by Charlotte B. Chorpenning. The play will be performed every Saturday afternoon and continue into May depending upon the response of the audiences.

SPECIAL OFFER

MEMBERS MAY NOW RENT REPRODUCTIONS OF FAMOUS PAINTINGS IN THE ART INSTITUTE

COLOR reproductions of some of the most famous paintings in the Art Institute have been prepared for rental to Members. Among these are "La Berceuse" by Van Gogh, "Boats in Winter Quarters" by Monet, "The Cascade" by Rousseau, "Woman before an Aquarium" by Matisse, "The Day of the God" by Gauguin, "The Basket of Apples" by Cézanne, "The Music Lesson" by Terborch and "Young Girl in an Open Half-Door" by Rembrandt.

The frame on these reproductions measures approximately 15 x 18 inches, and the back is removable, so that any one of the pictures may be readily fitted into it. The reproductions are carefully matted and covered with a special substance resembling cellophane, with a stiff back support. The especially constructed frame may be purchased at cost, which is two dollars (\$2.00) and the pictures rented at fifteen cents (15c) each for a sixty (60) day period. Or if desired, a group of pictures with frame may be purchased outright at cost, depending upon the subjects chosen. Inquiries may be made at the Reproduction Department.

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